

1-1991

Under the Dome - January 1991

McKissick Museum--University of South Carolina

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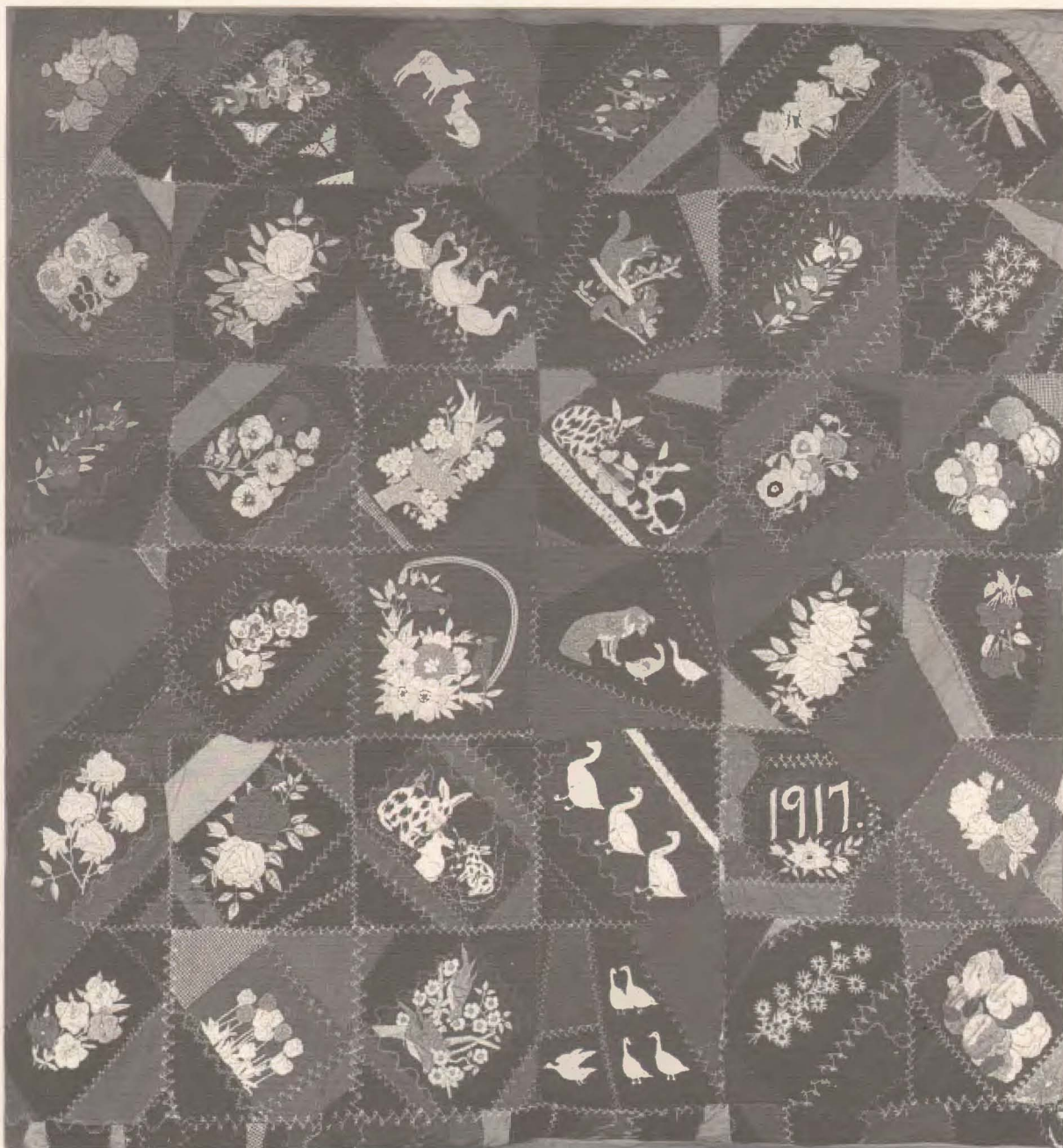
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UNDER THE DOME



The Barnyard Quilt, 1917 by Mittie Barrier

By the Fireside:
200 Years of American Needlework
January 20—March 17, 1991

MCKISSICK MUSEUM - THE UNIVERSITY OF SOUTH CAROLINA

VOLUME 1

JANUARY 1991

ISSUE 1

Jim Klukkert / Judith Black:

Family Photographs January 13—February 24, 1991

Anyone who has seriously attempted to make portraits of a family will agree that it is difficult work at times for all included. Two different views of family can be seen in the works of Judith Black and Jim Klukkert on display in McKissick's art gallery.

Judith Black's black and white photographs, made over a period of five years, chronicle the lives of her four children from early childhood through adolescence. Compositionally simple and direct, these portraits provide evidence of the subtle physical changes that occur with the passing of time.

"Instead of viewing my world as limited by the four walls of my house and my four children," Black wrote, "I use portraits of myself and other family members to express themes of growth and change, and to explore the relationships in our family."



Laura and Erik, 1989, by Judith Black

Jim Klukkert's photographs are also of his family but tend to be more candid, documenting more specific moments in family life. His subjects are unconcerned by his presence—or the presence of the camera. The familiar images are seen on a more personal level and, at times, remind us of the humorous memories we all have of family life.

"I believe in the specialness of common people, common places, and the routine of life," Klukkert said, "I am making these photographs as a member of this group; this is reflected in the lack of concern these people show towards my camera, and in my inclusion in some of these photographs."

Klukkert's and Black's candid presentation of family life challenges the viewers' idea of what photography should be. To these artists it is spontaneous and direct, never posed. Both of them have received national recognition for their work and Judith Black was the recipient of a Guggenheim Fellowship in 1986.

EXHIBITIONS

Todd Murphy: Recent Works

January 13—February 24, 1991

Soon, you'll be able to view a collection of contemporary artwork by Todd Murphy—shaped by influences of the Soviet Union, Europe, Africa and the Deep South—by simply visiting one museum: The McKissick Museum.

One art critic has said that the scale of Murphy's work is spatial and monumental, his images powerful and impressive, and their surfaces "painterly" and bold. The structure of Murphy's work is expressionistic, its style is abstract, its subject matter is the human figure, and its message is the human condition, added the critic.

Overall, this artist's works possess an aura of directness and honesty about subject matter, form and content. Murphy's art—like that of other 20th century artists—makes powerful comments about the nature of humanity and society.

When asked about the high drama and monumentality in his art, for an article which appeared in the September/October 1989 issue of *Southern Homes* magazine,

Murphy answered, "More than anything, I am convinced that there is no such thing as exaggerated art, and that there is salvation only in extremes."

Born in 1962 and originally from

Chicago, Murphy's family moved to Atlanta when Todd was ten years old. He has lived in the South since then.

Murphy attended the University of Georgia where he studied Drawing and Painting under Jim Herbert, Herb Creecy and Bill Paul, and minored in the Russian language.

Although Murphy's work has been influenced by his extensive travels to the Soviet Union, Europe and Africa, it has also been influenced by the deep South.

Murphy, after all, has lived in the South for the past 18 years. In fact, he currently resides and works in his Athens Georgia studio and in Atlanta, where he has participated in several group exhibitions.

Today, his paintings are in numerous private collections.



"Vladimir's Carrot", 1989, by Todd Murphy

John McWilliams: *Land of Deepest Shade*

March 31—May 26, 1991

Photographer John McWilliams could have taken color photographs of familiar scenes in the South like countless others have done before him.

But he decided not to.

Instead, this talented artist has used black and white photography to capture images of this region's barren, cut-over, trashed, contaminated, ever-sanitized, vanishing wild places.

Why?

Because McWilliams wanted to produce photographs that are different—powerfully different. His exhibition, *Land of Deepest Shade*, proves that he has accomplished his goal.

"Wherever the land is in jeopardy or limbo, McWilliams is likely to set up shop," said Theodore Rosengarten in the introduction to the exhibition's catalog.

"The sites he selects are poised before change, resisting change or undergoing permanent alteration."

The show, which is travelling across the United States during 1990 and 1991, in-

cludes 127 black and white photographs—mostly landscapes of Georgia, South Carolina, Kentucky, Tennessee, Alabama, Florida, Louisiana, Texas, Arkansas and Oklahoma.

Seventy-one of McWilliams's photographs have also been published in his new book, *Land of Deepest Shade: Photographs of the South*. They're described as "romantic and ironic" and as showing "man's reckless hand and nature's mysterious dignity."

McWilliams, born in Pittsfield, Massachusetts, studied at the Rhode Island School of Design before moving to Atlanta in 1969 to head the photography program at Georgia State University.

Besides receiving many grants and awards during his career, McWilliams's work is also in the permanent collections of the High Museum; Museum of Modern Art, New York; National Museum of American Art, Smithsonian Institution; Fogg Museum, Harvard University; and about a half-dozen other prominent museums nationwide.

EXHIBITIONS

Faculty Selects Student Art Show

March 10—April 21, 1990

This spring McKissick Museum will present two annual exhibitions focusing on the achievements of students from USC's Department of Art. Visitors will have the opportunity to view a broad selection of works in the *Faculty Selects Student Exhibition* as well as works by two Master of Fine Arts candidates in the 1991 MFA Exhibition.

USC's Department of Art, supported by McKissick Museum, each year sponsors a student art exhibition open to all Columbia campus graduate and undergraduate students seeking a degree in the visual arts. This year's show, scheduled from March 10 to April 21, will include works in various mediums, from drawings on paper and paintings on canvas to sculpture, ceramics, glass, jewelry and prints.

The *Student Exhibition* is an opportunity for students to work toward the standards of excellence set forth by their instructors and to share with the public the product of their efforts. Whether meeting the challenges of traditional art techniques or daring to experience beyond those limits, the body of works represented in this yearly exhibition never fails to capture audiences with its inherent sense of vitality and growth.

Approximately 60 works, selected by members of the Art Department, will comprise the exhibition. Faculty members will select up to five undergraduate works to represent each field of study within the art department. Selection of graduate works will be made collectively by those faculty members working directly with the student in question. The exhibition will then be juried by Michael Tyzack, painter and Professor of Drawing and Painting at the College of Charleston. Awards will be presented afterwards. "The jurying and awards process is important to the student's need for challenge, recognition and achievement," Richard Weis said.

The exhibition is organized and directed by a committee of art department faculty and student representatives who set guidelines and criteria, publicize the show, and sponsor the reception. This year's committee will include: Jim Edwards, Gunars Strazdins, Howard Woody and Richard Weis, who will serve as Chairman. A public reception and awards ceremony will be held at the Museum, concurrent with USC Showcase, from 1:30 to 3:30 p.m. on Saturday, April 6.

Master of Fine Arts Exhibition

March 17—April 21, 1991

McKissick will host a Master of Fine Arts exhibition featuring works by Frances Perkins and He-Seung Pak, two female students completing their MFA degrees.

Perkins's works, all on paper, consist of multi-layered pastels over an air-brushed base. More sensed than seen, soft vibrant colors seem to radiate from beneath a veil of black which surrounds a vague image, reminiscent of a door or passageway. Her primary concern is with what she terms the de-spiritualization of society.

"I feel we no longer listen to the echo of our inner selves," Perkins said. These works entice the viewer to seek beneath the surface and go inward to a heightened awareness of

self and self within society."

In striking but complimentary contrast to Perkins's "dark into light" series are He-Seung Pak's large "positive-negative" hand-made paper hangings. Initially light and serene in appearance, a closer look propels the viewer to confront surprisingly dark and tense themes. Words embedded within the works command that we consider abstract concepts such as Friendship. We instinctively warm to our associations with the noun, yet Pak reminds us to beware of the double-edged sword; friendship may also involve jealousy, possessiveness, betrayal and loss.

EXHIBITIONS/ FOLK ARTS

Nominations Sought for 1991 South Carolina Folk Heritage Awards



Elbert Brown, split-oak basketmaker from Pendleton, S.C., was a South Carolina Folk Heritage Award winner in 1988.

Since its creation by the South Carolina State Legislature in 1986, the South Carolina Folk Heritage Award has recognized twelve individuals or groups who have made significant contributions to the state's traditional cultural heritage. McKissick Museum's South Carolina Folk Arts Program has the honor of administering the selection process for the award.

In the eloquent words of the legislation creating the Folk Heritage Award, "The award recognizes individuals or groups who have used their lives to create beauty and meaning for their communities and the State as a whole in ways that are significant because they have lasted; often for hundreds of years." The previous award winners all exemplify the best that South Carolina has to offer in traditional arts; from Philip Simmons, noted Charleston blacksmith, to Sara Ayers, expert Catawba potter.

The roster of award winners includes practitioners of traditional music, such as Drink Small, blues guitarist; James Harbin,

shape note singing school leader; the Jarvis Brothers Quintet and the Chosen Sisters, both well-known groups in the state's gospel music circuit; renowned country musicians Snuffy Jenkins and Pappy Sherrill; and the nationally recognized Moving Stars Hall Singers of Johns Island. South Carolina's traditional crafts have received equal notice through the recognition of Billy Hammond and Elbert Brown, split oak basketmakers; Carrie Coachman, quiltmaker; and the Mt. Pleasant Sweetgrass Basketmakers' Association.

McKissick's Folk Arts Program is now seeking nominations for the 1991 Folk Heritage Award. Anyone may submit a nomination for the awards, which are chosen by an awards advisory committee selected by the state legislature. Further information on the award can be obtained from the South Carolina Folk Arts Program, McKissick Museum.



The Jarvis Brothers Quintet of Orangeburg performs during the 1989 South Carolina Folk Heritage Award Ceremony.

Pee Dee Folklife Survey Reveals a Rich Variety of Occupational Traditions

The South Carolina Folk Arts program recently completed fieldwork for the fourth phase of its Rural Humanities Project. This phase of the project, funded in part by the South Carolina Humanities Commission, focused on traditional culture within the Pee Dee area of South Carolina.

Folklorist Polly Adema spent 25 days during the fall of 1990 documenting long-standing occupations of the region and the forms of creative expression that have emerged from these occupations. The project examined places and activities that provide residents of the Pee Dee area with a sense of place. While focusing on Chesterfield and Marlboro counties, the project also included regional traditions such as Darlington County's tobacco auctions.

Ms. Adema's fieldwork revealed a rich variety of artistic expression emerging from the specialized skills required by particular occupations. In the Pee Dee region many of these long-standing occupations are intimately connected to the environment. Traditional forms of creative expression, such as wood carving or brick sculpting, illustrate the way people interact with and utilize abundant natural resources in the Pee Dee area to express themselves.

Regional occupations become an important component of residents' sense of place. For example, Blenheim Ginger Ale, which has been produced in the same location since 1903, provides area residents with a warm sense of recognition—as well as a warm feeling in their throats—when they sip a bottle of "Old #3."

The project will culminate February 26 in Cheraw when Ms. Adema and historian Dr. Robert Simpson of Coker College present the findings of their research in the region. Ms. Adema will present a slide



Farmer Jeff Gilmore of Mt. Croghan talks with Doug DeNatale, South Carolina Folk Arts Coordinator.

presentation of her folklife fieldwork, then Dr. Simpson will present the results of research on the region's traditional tobacco industry. Musical performances by local musicians will accompany both talks.

The Pee Dee survey will also be the basis for an exhibit of the region's traditional occupations. This will be the fourth in

a series of travelling exhibits produced for the South Carolina Humanities Council. Any educational institution in South Carolina may borrow these exhibits from the Humanities Council. For more information, contact the South Carolina Humanities Council at (803) 771-8864 or the South Carolina Folk Arts program at (803) 777-7251.



Quilter Glennie Hancock of Cheraw surveys her latest quilt on its frame.

FOLK ARTS

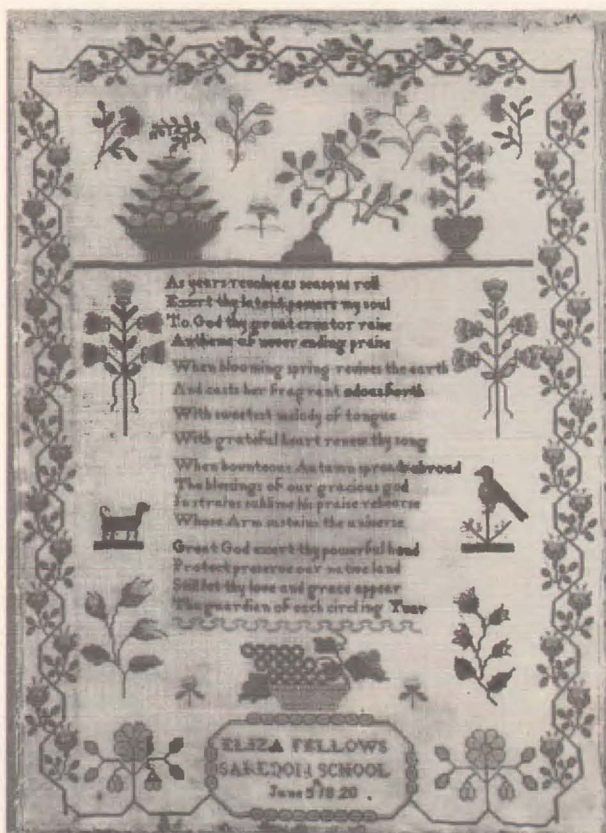


By the Fireside:

200 Years of American Needlework

January 20—March 17, 1991

FEATURES



Eliza Fellows, Seledon School, 1820

Needlework, and especially embroidery, has long been one of the prescribed spheres in which able women have excelled and gained recognition for their accomplishments. Before the era when books of embroidery patterns could be purchased and kept as a reference, needleworkers kept track of their vocabulary of stitches by making a sample of each one.

Gradually, the sampler became an exercise in embroidery techniques by young girls in a school setting. Most samplers from the 18th and

early 19th centuries appear to have been made by students in female academies. The curriculum at a typical academy included both academic subjects such as reading, writing, geography and Biblical studies, and such domestic arts as painting, drawing, dance and embroidery.

Early samplers often included one or more alphabets. These household linens were marked in cross stitch with initials or names, numbers and sometimes dates. They provided practice in creating letters and numerals. Gradually, pictorial elements were added and the samplers took on a more decorative function.

As more samplers were framed and hung on walls, their shape gradually changed from an elongated rectangle meant to be rolled when not in use, to nearly square dimensions. Samplers typically include the maker's name and the date and often her age. By the mid-18th century they also often included an



French Alphabet Sampler, 1905 by Magdalene Giroud



inspiration or instructional inscription consisting of two couplets. Some of these verses may have come from hymns or poems, while others may have been original.

In addition to the practice of decorative samplers made by young women, plain and fancy needlework also adorned clothing such as pockets and handkerchiefs, shoes, and bedspreads, quilts and other domestic linens. White on white trapunto needlework enjoyed immense popularity in the early 19th century; examples of this work can found on spreads, pillow covers and dresser scarves. In the later 19th century new handiwork fashions from England brought embroidered floral and animal figures into prominence. Crazy quilts, created from odd-shaped pieces of silk, velvet and other fabrics, were embellished with decorative embroidery.

One very special crazy quilt was made by Mittie Barrier in 1917. Known as the "Barnyard Quilt," this quilt is one of two elaborately decorated crazy quilts made by Mrs. Barrier. McKissick Museum has recently acquired the 1917 quilt for the permanent collection. The other "Barnyard Quilt," made in 1920, was exhibited by McKissick in the 1985 exhibit *Carolina Folk: The Cradle of a Southern Tradition*.

Join us for *By the Fireside: 200 Years of American Needlework* and see the recent acquisition, as well as other fine examples of needlework and the supplies necessary to complete them. This exhibition was



Children's Sampler, 1852 by Sarah A. Unger

made possible by a grant from the National Endowment for the Arts, Artistic Initiatives program.

Film Series

McKissick Museum will show a series of films as a compliment to the exhibition *By the Fireside: 200 Years of American Needlework*. The films include dramatic presentations of the vital role played by women and their needlework in American history. The audience is given a personal glimpse of what life was like for American women during the 18th and 19th centuries. Examples of the folk art made by these women—samplers, quilts, rugs and more—can be seen.

Each film will air at 3:00 p.m. on specific Sunday afternoons. While the film is being shown, children will have the opportunity to participate in a storytelling session held elsewhere in the Museum.

January 20, *Hearts and Hands* (58 minutes)

February 17, *Quilting Women* (28 minutes)

March 3, *Anonymous was a Woman* (30 minutes)

FEATURES

Collection's preservation grant

McKissick Museum has been selected as one of fourteen institutions nationwide to receive a grant from the National Endowment for the Humanities for the preservation of its material culture collection. These grants were competitively evaluated according to the strength and utilization of the collection and the plans for collections preservation.

The \$199,574 award will allow the Museum to devote substantial resources over the next three years to modify humidity controls, renovate collections storage areas and reorganizing the housing of the collections.

McKissick Wins the Gold!

UPDATES

McKissick Museum has won the Gold Award in the Promotional Package category of the third annual SEMC Publications Competition!

The awards were handed out at the 1990 Annual Meeting of the Southeastern Museums Conference. McKissick Museum was one of 19 institutions that submitted entries for consideration in any or all of the nine categories in the Publications Competition.

The honor was bestowed upon McKissick for the promotional materials developed to complement the *Crossroads of Clay: The Southern Alkaline-Glazed Stoneware Tradition* exhibition. The exhibit was on display at the Museum during the spring of 1990 and is currently travelling to museums across the country.

USC's Fair Exhibit Was a Group Effort!

The University's exhibit at the 1990 South Carolina State Fair was an enormous success. A special thanks goes to all Museum members who visited the booth in the Cantey Building's Discovery Fair and to the several docents gave up their own time to work at the booth several times during the fair.

The exhibit, *Learning from the Past, Building for the Future: Hurricane Hugo and South Carolina*, featured a strong visual and data record of the hurricane's effects and recovery efforts. Contributions by several agencies and institutions in South Carolina provided the substance of this exhibition and these institutions deserve special recognition for their efforts.

The South Carolina Educational Television provided excerpts from their award-winning "Storm of

the Century" that was very popular with all fair goers. The South Carolina Geological Survey, the South Carolina Climatology Office, the Belle W. Baruch Institute, the

Coastal Carolina College, and College of Nursing at the University of South Carolina, *The State* newspaper and Charleston's *The News and Courier* provided the eye-catching photographs used on the display panels. The seedlings were grown by the South Carolina State Forestry Commission, especially for the purpose of handing-out at the fair. The brochures given away at the display table were provided by the American Red Cross.

The University of South Carolina and McKissick Museum are grateful for the cooperative efforts of all these agencies, which made this year's exhibit the best ever!



USC Exhibit
1990 S.C. State Fair



USC Exhibit
1990 S.C. State Fair

Cultural Collaboration Continues

In the mid-1980s area museum educators conceived of an idea to offer a unified week-long summer camp for young people. For two years, McKissick Museum, Riverbanks Zoo, Historic Columbia, Columbia Museum of Art and the Governor's Mansion offered the Zoo/Museum Consortium summer program where young people spent a day participating in educational programs at each institution.

Local educators began to brainstorm about other collaborative programs and areas of need while participation in the summer program grew. The group of educators soon included the South Carolina State Museum, Lexington County Museum, Institute of Archaeology and Anthropology, and Department of Archives and History. The group quickly coined the name AMAZE (Anthropology, Museum, Archive and Zoo Educators) and began to look at developing a pilot after-school program.

The first of these programs, entitled "The Colors of Nature," will be offered at 4

to 5 p.m. on Tuesdays and Thursdays between January 22 to 31, 1991. Geared to children currently enrolled in fourth through sixth grades, the program will enable participants to discover the many ways that color affects our environment. Special tours and hands-on activities will make this learning experience an adventure!

For example, at McKissick participants will focus on natural dyes and how plants can create a variety of color; they will even dye some yarn themselves. A parent will be welcome to attend with his/her child.

There will be four sessions; each one will be held at Riverbanks Zoo, Columbia Museum of Art, McKissick Museum and Lexington County Museum. The \$20 enrollment fee will cover all programming costs and materials. Preregistration is required by January 7, 1991 because only 15 spaces are available in this trial program. For more information about AMAZE, please call McKissick Museum's Community Services Department at (803) 777-7251.

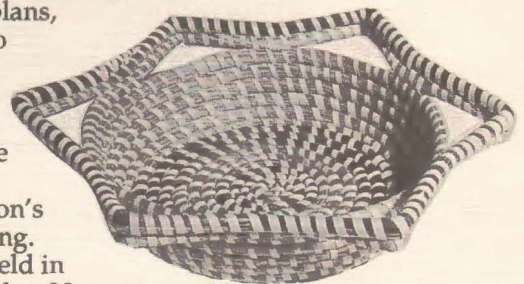
PROGRAMS

"From Cornrows to Sweetgrass Baskets" A teachers' workshop

On February 18, the Museum's Community Services Department will conduct a workshop for Richland District I teachers. Participants will explore strategies for teaching African-American culture and heritage in the classroom, as well as learn how to incorporate the newly revised *Row Upon Row* educators' kit into their curriculums.

The kit was designed originally for teachers to use while bringing their students to see the exhibition, *Row Upon Row: Sweet Grass Baskets of the South Carolina Lowcountry*. The exhibition travelled nationally for more than two years and the educators' materials, written by CeCe Byars Johnson, were used extensively by school systems at each venue. The revisions now allow teachers to use the materials independent from the exhibit.

Johnson, a local social studies teacher, and Becky Lewis from McKissick's office of community services, recently presented one of the new lesson plans, "From Cornrows to Sweetgrass Baskets," at the Building Alliances portion of the National Trust for Historic Preservation's 1990 Annual Meeting. The meeting was held in Charleston on October 20, 1990. Building Alliances, a Heritage Education Mini-Conference, met at that time; it brought together educators from across the nation together to share and learn methods for using heritage education resources.



Minerals from A (Acanthite) to Z (Zoisite): Techniques and Tips for Identifying Minerals

Middle and high school teachers and their students will be able to work with McKissick Museum's extensive mineral collection on February 2 from 10 a.m. to 2 p.m. The workshop provides participants a unique hands-on session to learn basic study and identification techniques used in working with minerals. The morning session will include a discussion and practice in identifying strategies.

Please bring a lunch; we will eat during second section of the schedule, an informal

question and answer period. The last activity will provide individuals practice in identifying minerals with the collections.

The cost of the workshop is \$10 for McKissick Family Members and \$12 for non-members. Preregistration is required. For more information, contact Karin L. Willoughby at McKissick Museum, The University of South Carolina, Columbia, South Carolina, 29208.

USC Showcase

April 6, 1990

On April 6, 1991, McKissick Museum will join other USC organization in showing off our campus to the surrounding community, alumni, faculty and staff. This day-long event, known as "USC Showcase," is open to the general public and includes events for both adults and children.

McKissick will start off its part in "USC Showcase" by conducting a *Dino Daze* workshop for children at 10:30 a.m. At the same time, a *Gallery Talk* will be held for adults on John McWilliams' photographs.

In the afternoon, a *Meet the Artists* session will be held from 1 to 2 p.m. Frances Perkins and He-Sueng Pak, exhibiting artists of the MFA Show, will be on hand to interpret their works. The public is also

invited to attend a reception, from 1:30 to 3:30 p.m., for the *Faculty Selects Student Art Show*.

McKissick's final public offering for "Showcase" will be a session on the history of the University. Held in the Museum's recently renovated gallery space, this session will begin at 2 p.m. and last for approximately one hour.

In addition to these events at McKissick, many other departments throughout the campus will be offering activities for public participation. Please join in the festivities planned for "USC Showcase"—there will be something new and exciting for everyone to enjoy.

PROGRAMS & TRAVEL

Historic Art and Antique Tour

February 21, 1991

Have you ever thought about taking a historic tour of Columbia but just never got around to it? In February you'll have a chance to do this by way of a trolley car. This *Historic Congaree Vista Art and Antique*

Tour will include several interesting stops in the Congaree Vista, plus lunch at The Lace House and a special tour of the Governor's Mansion.

Stateburg and Sumter

March, 1991

Preparations are being made to take interested members on a sightseeing trip to the Stateburg and Sumter area. The focus of this day-trip will be on the historic homes of

the area as well as a visit to one of the oldest churches in this region. The exact date and registration information will appear in the February postcard to members.

Natchez Pilgrimage

April 2-6, 1991

McKissick Members are invited by the Museum and Natchez Pilgrimage Tours to take an enchanted journey into the past. The trip, to Natchez, Mississippi, is designed for history buffs and lovers of the romantic traditions of the Old South. Natchez, which reigned as the golden city of

the Old South from 1817 to 1861, is one of the oldest towns in Mississippi.

Visits will be made to thirteen beautiful antebellum houses which

preserve the relics of a vanished era. A special tour guide will meet McKissick's bus upon its arrival in Natchez. The guide will travel with the group and conduct the tours at each of the historic houses.

One highlight of the trip will be a private tour of Magnolia Hall, a fine ex-

ample of 1858 Greek Revival architecture. Following the tour, an elegant candlelight dinner and entertainment will be provided.

Participants will be served afternoon tea during the visit to the Elgin Plantation. Built in 1792-1840-55, the Plantation is surrounded by 25 acres of informal landscaping, the original formal garden and a cemetery.

Tickets to the very entertaining "Annual Confederate Pageant" are included with the trip. This is a wonderful opportunity for members to see the elaborate costumes that are worn by actors in their recreation of scenes of the Old South.

While in Natchez, McKissick Members will stay at the lovely River Park Hotel, which overlooks the famous Mississippi River. Members will enjoy a full buffet breakfast each morning before heading out to tour the houses or shop.

Capitol Tours will provide the bus transportation for the entire trip. The group



will stop overnight at the Hampton Inn in Meridian on the way to Natchez. The Marriott in Birmingham will provide overnight accommodations on the return trip.

The fee of \$475, double occupancy, and \$550, single occupancy, covers: chartered bus, accommodations for four nights with

baggage handling, admissions to 13 antebellum houses, tour guide in Natchez, tickets to the "Annual Confederate Pageant," and meals. A deposit of \$150.00 by February 14 will hold your reservation, with the balance of the fee being payable by March 7, 1991.

A registration form for all three trips will appear in the February postcard. However, if you have questions or would like to register earlier, you may want to contact Judy Kennedy at (803) 777-7251.

Exhibitions

through January 6,
through January 6,
January 13-February 24,
January 13-February 24,
January 20-March 17,
March 10-April 21,
March 17-April 21,
March 31-May 26,
through October 1991,
permanent display,
permanent display,

USC Art Faculty Show
Nell Lafaye Retrospective
Jim Klukkert/Judith Black—Family Photographs
Todd Murphy: Selected Paintings
By the Fireside: 200 Years of American Needlework
Faculty Selects Student Art Show
1991 MFA Exhibition
John McWilliams
Welcome to Planet Earth
Baruch Silver Collection
Movietonews' War in the Pacific

Gallery Talks

February 7, 5:30 p.m.
April 6, 10:30 a.m.
1 p.m.

Todd Murphy & Brad Collins
John McWilliams
Meet the Artist
(Frances Perkins & He Sueng Pak)

Receptions

February 7, 6:30 p.m.
April 5, 8 p.m.
April 6, 1:30 p.m.

Todd Murphy
John McWilliams
Faculty Selects Student Art Show

Films

January 20, 3 p.m.
February 17, 3 p.m.
March 3, 3 p.m.

Hearts and Hands
Quilting Women
Anonymous was a Woman

Children's Activities

January 20, 3 p.m.
January 29, 4 p.m.
February 17, 3 p.m.
March 3, 3 p.m.
April 6, 10:30 a.m.

Storytelling
Colors in Nature (AMAZE workshop)
Storytelling
Storytelling
Dino Daze Workshop

Teachers' Workshops

February

Minerals from A to Z
(high school students may also participate)
From Cornrows to Sweetgrass Baskets

February

Travel

February
March
April

Historic Columbia
Stateburg & Sumter
Natchez, Mississippi

CALENDAR



GENERAL INFORMATION

Address:

McKissick Museum, The University of South Carolina, Columbia, SC 29208

Telephone:

(803) 777-7251 - all offices
(803) 777-7251 - recorded general information and answering machine

Admission:

Free. Public entrance via the historic Horseshoe of the University of South Carolina, facing Sumter Street. Access for disabled visitors is the side entrance of the building via the little Horseshoe at the intersection of Pendleton & Bull Streets.

Hours:

Monday-Friday, 9 a.m. - 4 p.m.; Saturday 10 a.m. - 5 p.m.; Sunday 1 - 5 p.m. Closed all major holidays.

Parking:

The museum is within walking distance of metered street parking. Metered parking is also available in the lower level of the Pendleton Street Garage, located at the corner of Pendleton and Bull Streets.

Talks and Tours:

Docent-conducted exhibition tours are available. To schedule a tour, please call the Community Services department at least two weeks in advance. Gallery talks and lectures are free.

Members Programs:

Membership revenues and special fund raising activities provide essential support for museum programs. Members receive advance announcements about exhibitions, programs, travel opportunities and special events, as well as discounts on publications. For more information, please contact the Membership Coordinator.

Volunteers:

The community services department coordinates docent training and programs. Volunteers are needed for education and other support activities. Please direct inquiries to the Docent Coordinator.

Contributions:

Gifts or bequests to the museum, whether works of art or money, are essential to the development of programs and collections. Contributions are tax deductible within IRS guidelines.



McKISSICK MUSEUM

THE UNIVERSITY OF SOUTH CAROLINA
COLUMBIA, SOUTH CAROLINA 29208

Non Profit
Organization
**U.S. POSTAGE
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